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Modern Art

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MODERN ART is a quarterly art magazine published in Winter, Spring, Summer, and Autumn numbers, for subscribers, at \$2.00 a year. Each number contains four full-page illustrations, with many large initial letters, tail-pieces and other ornaments. This, and the fact that it is artistically printed with luxurious margins on an imported, rough-edge, French hand-made paper, make it unique among periodicals. Its aim is to give expression to the spirit of the art of today, and the majority of the articles in the magazine will be written by working artists. Volumes begin with the Winter Number.

THE NUMBERS OF MODERN ART APPEAR AS FOLLOWS:

- No. 1—Winter Number—issued January 1st
- No. 2—Spring Number—issued April 1st
- No. 3—Summer Number—issued July 1st
- No. 4—Autumn Number—issued October 1st

MODERN ART is printed from type, and mailed flat between boards. Sample copies (back numbers), fifty cents in one-cent stamps. Send postal card for illustrated sample page and circulars, free.

SETS FOR 1893 AND 1894 CAN STILL BE SUPPLIED. Advanced prices quoted on application. Single copies of issues previous to "Winter Number, 1895," Vol. III, No. I, no longer sold. Subscribers to the 1895 set receive free of charge Mr. Arthur W. Dow's unique landscape poster for MODERN ART.

Make checks and money orders payable to

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BOSTON, MASS.

The trade can be supplied through the American News Company and its branches.

MODERN ART PRIZE COMPETITIONS FOR ART STUDENTS

Cash Prizes for Decorative Designs

CLASS A—DRAWINGS FOR REPRODUCTION BY PHOTOGRAPHIC PROCESS

No. A 5. HEADBANDS AND ENDPICES FOR THE PAGES OF MODERN ART. First Prize, \$10.00. Second prize, \$5.00. To those not familiar with MODERN ART we will send upon receipt of a two-cent stamp a sample page of the magazine showing one of these decorations. They are used to fill out the page at the end of an article, or to insert at the top of a page before one. Their width may be, when reduced, anywhere from 1 inch to 2 1-2 inches, but their length must always be drawn for reduction to the exact width of the type page—5 1-4 inches. Reference to the pages of the magazine will illustrate these instructions. The drawings should be made for one-third reduction. Care should be taken to keep the general effect of these designs the same general tone as the page of type. They must become a part of the page when printed. Drawings in which this requirement is not observed will be thrown out, no matter how well executed otherwise. Each competitor may send in several drawings. Prices should be attached to the drawings, as MODERN ART will buy some of the better ones after the prizes have been awarded.

SPECIAL NOTICE—All drawings must be in pure line—no wash, or tint. Avoid "gray lines." Draw a clean, clear black line, no matter how delicate it is.

The copyright of the accepted designs and the right to publish reductions of any of the others, will, in this instance, be reserved to MODERN ART.

RULES

(1) All students at public and private art schools, and all bona fide amateurs, are eligible as competitors. Professional artists and designers are not eligible.

(2) Designs must be original and not traceable to any existing design. Artistic conception and new ideas, combined with practicability for reproduction, will be the objects considered.

(3) Drawings for competitions must be legibly signed with pseudonym only. The form below, with details fully filled in, must accompany each drawing or set of drawings, and be enclosed in a sealed envelope on the outside of which is written only the pseudonym of the competitor; as this will not be opened until after the awards are made, any questions should be forwarded in a separate letter.

(4) The proprietor of Modern Art reserves to himself the right of withholding all or any of the prizes, provided that, in the opinion of the judges, the drawings do not fulfill the rules of the Competition or otherwise are of insufficient merit. He also reserves to himself the right to reproduce in Modern Art any of the designs submitted.

(5) No design will be returned in any case unless accompanied by sufficient stamps for postage, the same quantity used in sending it.

(6) All designs must be sent rolled, not packed flat. Competitors are advised to forward their drawings within pasteboard tubes (to be obtained at most art stores) or upon wooden rollers, as by this means the drawings are not liable to damage in transit, and the trouble of repacking is greatly reduced.

(7) All designs and correspondence thereon to be addressed J. M. BOWLES, Editor of Modern Art, 286 Roxbury Street, Boston, Mass., and marked "Prize Competitions," with the number of the Competition, "A 5" on the outside of the package and letter referring to it.

(8) An infringement of any of the above rules will disqualify a competitor.

The competitions close and all drawings must be in by February 15th, 1896.

Results will be announced in the Spring Number, 1896, out about March 15.

The judges to be two artists and a professional designer.

Copies of these rules will be sent free to any address.

J. M. BOWLES

Editor of MODERN ART

L. PRANG & COMPANY, Publishers

286 Roxbury Street, BOSTON, MASS.

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cut off and for-
warded in ac-
cordance with
Rule 3.

FULL NAME AND
ADDRESS

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Amount of stamps enclosed . . .

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at what School, and
of what class of art
work.

Number of drawings sent in . . .

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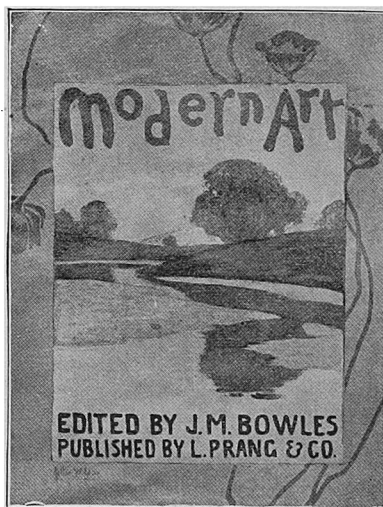
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NOTICE



Boston, 1st January, 1896.

Ninety days from date, and sooner if the supply runs unexpectedly low, the price of the 1895 sets of MODERN ART (Vol. III) will be advanced from \$2.00 to \$3.00. Subscribers to the 1895 set receive free of charge a copy of Mr. Arthur W. Dow's unique landscape poster for MODERN ART. To others, the charge is twenty-five cents in stamps.

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This is a design made by C. D. Gibson for a poster to advertise his published volume of drawings. As is his custom, it is drawn very large. The original is probably a dozen times the size of this small plate. In this respect he is the antithesis of Aubrey Beardsley, who, it is said, absolutely refuses to draw his illustrations any larger than they will appear when reproduced.



I heard a charming Gibson enthusiast declare the other day that "when Charles Dana Gibson died the American women ought to raise a monument to him," in recognition of services rendered their sex by his appreciation and glorification of the American girl. In spite of Mr. G.'s repetitions and occasionally doubtful drawing, it is true that he has almost introduced her to art, for no one before so recognized her style. On the other hand, by the constant impression his drawings have made on women he has actually created a type. If you doubt this think of the number of "Gibson girls" that now throng the fashionable streets and theatres in every city of the Union, and especially in New York.



That is the theme of one of Oscar Wilde's cleverest essays, that Nature follows art,

imitates art. That Rousseau began to paint his Rousseau landscapes and after a while nature took a fancy to them and pretty soon we saw Rousseau everywhere. The same way with Corot. His silvery effects had a tremendous run among the younger trees. And now comes M. Claude Monet with his patent purple shadows, and the first thing we know we see purple shadows lurking under fence rails and boldly spread over the distant hills. All of which means that one of the best results of good painting is that it teaches people to see.



In New York the Academy closes January 11. The American Water Color Society will then probably fill the galleries with an exhibit. At the Fine Arts Society building an exhibit of Japanese paintings (kakemonos) and prints will open January 2, and close February 5. The Architectural League follows with their annual architectural show, from February 12 till March 1. The last of March the Society of American Artists opens its annual exhibit, which lasts a month.



Mr. William M. Chase is breaking up his studio and has a sale this month at the American Art Association of all his treasures—which is a great pity, for the effect of the fine series of rooms at his studios on Tenth Street, New York, was a triumph of good taste. At the exhibit which precedes the sale the Art Association galleries will be arranged by Mr. Chase himself, as much like the old studio as possible. After the sale Mr. Chase will take a class to Spain for three months, returning in time to begin work again in the early summer at the Shinnecock Hills out-door school.



There is now being shown at the Art Museum in Cincinnati (or rather, out of it!) a goodly collection of paintings by Swedish artists. It has already been shown in Philadelphia, and the New York Tribune says its hundred numbers compose a striking exhibit of work by this very advanced school. It will be shown in St. Louis, Chicago, Boston, and Brooklyn also.



St. Louis showed a practical appreciation of the Glasgow pictures. There were seventeen of them sold during their exhibit in connection with the St. Louis Exposition.

ECHOES

The Boston Transcript gives the following literal translation of a few "comments" on the monument to Washington and Lafayette which Mr. Joseph Pulitzer, the inventor of the New York World, took the liberty of presenting to the city of Paris. They are by Gaston Stiegler, in the Echo de Paris for December 3:

"It's an American concern, a big machine which is thrown upon Paris by an American who is green, although a millionaire. It was set up yesterday on the United States Square, with the ordinary ceremonial, eloquent and stirring oratory, etc. Mr. Pulitzer, who sent it to us, is an American, or rather he is a Hungarian by birth, transplanted to American soil. He conducts a paper called The World, which is very important, it seems, but not important enough to have taught him that Mr. Bartholdi is a sculptor specially devoted to the exploitation of the house of Bartholdi & Co., dealers in stone, marble and ironware for exportation, notably for Switzerland, the United States and the Congo country, etc. It is in that capacity and to encourage a useful metropolitan trade that he was given a gold medal this year. The fearful anarchy in the midst of which we live is all that prevented the said medal from being conferred on him by the Minister of Commerce, as was most natural. This is what the reporters of The World (five hundred thousand circulation) were not clever enough to teach Mr. Pulitzer. And yet one praises American reporting! Behold how Mr. Pulitzer, ill-informed as to our customs, gave an order to Mr. Bartholdi for Paris! Thus it happens that Washington, the worthy military doctor, feels of Lafayette's pulse, who is seized with a sudden access of fever, and who lifts his eyes to the skies. 'Calm yourself, my young friend,' says Washington, 'calm yourself; let me write a prescription for you.' It is in bronze, on a pedestal of granite. It has the look of having been made for a school of pharmacy in one of those cities which spring up all of a sudden in the heart of the Far West or of the Transvaal, with hotels, stock exchanges, tramways, museums, and ready-made statuary. One's impulse is to despatch the group to a city of that sort at the first opportunity."

For the last two years the Bridgeport Public Library has organized a series of art exhibitions for the benefit of the large manufacturing population of the city. These exhibitions are entirely free, and are attended by thousands of people, many of whom come from neighboring towns. The library has a good gallery and has all facilities for the proper displaying of pictures. The second annual winter exhibition of pictures in oil and water colors, pastels and drawings, will be held from January 25 to March 15, 1896. The circular says "loans of works of art as above enumerated are respectfully solicited from artists of good standing. All exhibits will be fully insured, and the library will defray cost of expressage, etc. Every effort will be made to bring exhibits to the notice of possible purchasers. No commission will be charged on sales. Not more than four pictures can be accepted from any one artist."

You have heard the phrase "dead horse," if you are at all familiar with studio slang. It means a picture which a man still has to finish, but which he has already been paid for. Mr. F. S. Church wrote the other day to his mother that he was "working on a dead horse," and thought no more of it until he received a letter from her saying that it must be very disagreeable work (it often is!) but that she supposed the study of dissecting dead animals was a necessary evil or else he wouldn't do it.

My Munich correspondent writes: "I have been to the exhibitions that are going on now. I looked forward to seeing the work of the Secessionists, but my experience with the Salon led me not to expect too much. I was, however, completely surprised in regard to both the new men and the old. They go far ahead of the Salon at Paris. The Secessionists' exhibit was small compared to the Champ de Mars, only four hundred and fifty-three works, but there was not a bad piece in the whole lot. Every phase of the new movement, from the complete Impressionists to those more sober and those who still lean on the old stilts, is shown. That sudden, fresh growth of a new idea which was shown in the first exhibit of the New Salon is still more marked here. This freshness and sparkle is so evident that when first one comes into the room it is like taking a cool draught of water. Yet it is very serious. Every picture shows a great amount of thought and force behind it, but it is not strikingly evident as in the older exhibition. The spontaneity of the creation is first seen. * * * It is an international exhibition. Of the foreigners the Glasgow School is best represented. Some very fine heads in Christie's "English Parliament." Alex. Frew has a fine landscape, Guthrie has a portrait that he had at the New Salon; J. Lavery a fine sun effect in his "Croquet Players." David Martin has two "Idylls," very decorative in color. Grosvenor Thomas' landscapes are also full of color. Thaulow, Melchers and Whistler are all great. Carl Marr has a wonderful ceiling in gold and color. The finest thing of

"** A magazine has appeared in this country which is worthy of especial mention, namely, Modern Art. This magazine was originally started in Indianapolis in 1893, but is now issued in a new form by L. Prang & Co. of Boston. It may justly be said that it is one of the handsomest publications of the kind that have appeared in this country. The form, the paper on which it is printed, the typography, leave nothing to be desired. Mr. Bowles, the editor, has evidently not considered the general public—there is nothing fin-de-siècle about Modern Art; it is a serious effort at something good, something that will appeal to art lovers. The illustrations, of which each number contains four, are excellent both in themselves and in the manner in which they are reproduced. They are not in the slightest degree 'groovy' as they comprise examples of every kind of work, from Dürer and the old German artists to the French symbolists of the present day: from the early Italian masters to the ultra-modern painters of our own time. If Modern Art does not prove successful, the taste of the American public is at fault."—The New York Sun, December 14th, 1895.

all, however, are by Franz Stuck, Böcklin and Fritz Haas. The latter's "Night" is one of the most marvelous things I have ever seen. It is two nude figures standing among some flowers; the whole thing is in a dark, rich blue-and-green tone; the effect of night and mystery is wonderful. Stuck's "Rivals" is entirely different, but very powerful. It represents two centaurs fighting over a nymph; one of the centaurs is jet black, the other vermillion."

"After a visit of a few weeks in Venice, upon returning to Munich, I again visited the exhibition, this time in company with an artist of Paris. He is an impressionist of the true type, and is in sympathy with the mystical in art. He has exhibited in the Salons of the last five years, and has seen those of the last eight. I was curious to know the effect of this exhibition upon him. We had hardly gotten through the second room when he exclaimed, 'My friend, this is the greatest exhibition I have ever seen!' By the time we had finished the galleries he was wildly enthusiastic, and of his five days in Munich over thirty hours were spent at this exhibition. I mention this as an example of the profound impression made by the art of the new movement.

"The Norwegians and the Swedes seem to be the great landscape painters. In going back to the Glasgow men I felt they lacked somewhat in color, but were wonderfully poetic. In their landscapes one feels the influence of Corot, in their portraits Whistler and Velasquez. One of the most impressive pictures is 'The Field,' by P. de Josselin de Jong. It is a freshly-ploughed field of slightly rolling ground, sweeping back against the dull sky. The effect is that of a dreary November day, almost night. In the foreground is a peasant with his harrow and team. It is like the landscapes and evening effects of Burgundy. As I looked at it I felt the painter had struck the same chord as Zola in his great book, 'Mother Earth.' "

BRANDT STEELE.

The Berlin Photographic Company have published a portfolio of fine photogravure reproductions of "The Rembrandts of the Berlin Museum," a complement to the Cassel Museum set issued last year.

Way & Williams, the Chicago publishing house which has made the successful stroke of having one of their publications printed at the Kelmscott Press by William Morris, have lately reprinted in solid, handsome form Shelley's little known translation of "The Banquet of Plato."

Thomas B. Mosher keeps on printing his dainty reprints down in Portland, Maine, all delicately wrapped and with gold seals. Sometimes these little volumes are not quite consistent from cover to cover as pieces of fine book making, but Mr. Mosher is such a valuable compound of literary and artistic sensitiveness that it would be wrong to be hypercritical. His autumn list has been a new edition of Fitzgerald's "Rubaiyat" of Omar Khayyam, the old French love story "Aucassin and Nicolette," the sonnets of Michaelangelo, Rossetti's "Blessed Damozel and Other Lyrics," and Pater's "Child in the House." It is restful to find even a small book-list with no trash in it, either "decadent" or cheap conventional.

Scribner's begins to have an art department in the January number, and McClure announces a series of articles on "The Great Paintings of the Century," by Will H. Low. Artistically the number is given distinction by a reproduction of the great decorative paintings by Robert Blum, recently placed in the hall of the Mendelssohn Glee Club in New York City. An article describing it with unusual force and clearness accompanies the illustrations. The first of a series of full-page illustrations by Weguelin to accompany Elizabethan Songs appears in this number.

Mr. S. Bing of Paris, the well-known dealer in Japanese objects, sends a delicious large one-page circular to "artists and artisans," announcing that up to October 1 there will be open in his galleries at 22 rue de Provence, under the title "The New Art," a permanent international exhibit of all kinds of artistic productions in both pure and applied art, comprising sculptures, paintings, drawings, and engravings, furniture and useful objects. Mr. Bing proposes to include "all works of art which manifest a personal conception in accord with the modern spirit," which is liberal, and from a man of Mr. Bing's standing, encouraging and interesting.

Messrs. Macmillan & Co. have just published a beautiful edition of "A Midsummer Night's Dream," illustrated and decorated by R. Anning Bell, the English decorator-illustrator, a man who stands almost at the head of the strong group of this class of artists in the mother country.

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MODERN ART FOR 1896

cannot fail to interest its widening circle of readers, and to improve on 1895 as much as the 1895 numbers have advanced beyond the issues for 1894. We feel that we have in many ways taken a step ahead, in the quality of text and illustrations and in the artistic effect of the magazine as a whole, and we intend to renew our efforts during the coming year to make MODERN ART the most beautiful and interesting art periodical published.



SUBSCRIPTIONS FOR 1896

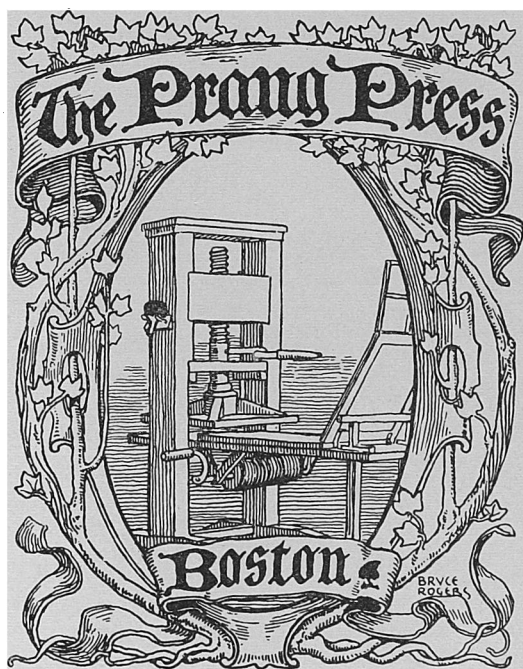
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there is little need to speak. Mr. Fenollosa says, referring to its mural decorations: "By this first blaze of achievement we set Boston as the earliest of the seats of public pilgrimage, the veritable Assisi of American art." Of the building as a whole, Mrs. Schuyler Van Rensselaer says: It is "the highest possible ideal as regards architectural magnificence and artistic completeness in the broadest sense."

Although these Soderholtz photographs of the Library have been published but a few weeks, they have had enormous sales, not only in Boston, but in all the large cities of the country, the demand being really extraordinary for the Chavannes decoration and Sargent's "Frieze of the Prophets," of which the two figures in the accompanying illustration show the pose, but, of course, convey little idea of the power or expression as given in the photographs.



They may be obtained in BOSTON of Williams & Everett, J. Eastman Chase, Soule Photograph Company. In NEW YORK, of William Schaus, 204 Fifth Avenue, Madison Square. In PHILADELPHIA, of James S. Earle & Sons, 816 Chestnut Street, and of Robert M. Lindsay, 1028 Walnut Street. In WASHINGTON, of W. H. Veerhoff, 1217 F Street. In CHICAGO, of W. Scott Thurber, 210 Wabash Avenue. And of the publishers:

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